



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

wise and good things to note on these subjects. He thinks much would be gained for popular education, if we not only stopt borrowing from other languages whenever we have a new idea to express, but also translated most of our foreign terms into others made from the common, well-known words of every-day life. Accordingly, *ichthyology*, *ornithology*, *astronomy* would become *fishlore*, *birdlore*, *starlore*.

On the subject of spelling-reform he has nothing new to offer. He can do little more than emphasize the evils of the present system and recommend a change which shall be purely phonetic.—Aside from these two features, which are discussed at much length, he feels that a more radical change in the language is desirable and advisable. Considering the composite character of our people and the improbability of their ever being welded into national homogeneity so long as three or four languages are fostered by large numbers of them, he is of opinion that it would be the part of wisdom for us to construct a national language out of, say, English, German and Scandinavian, which should, as far as possible, be based on the words and grammatical principles common to them all. Such a language, as it could excite no prejudices in the hearts of any of the three nationalities represented, could be cultivated, cherished and loved by them all, and would possess many advantages over our present diversity of speech. He thinks this is a duty we owe to ourselves in pure self-defense; otherwise we shall be left behind in the world's progress, or, worse still, be subject to the silent conquest of other branches of the Germanic race.

Without meaning to commit myself to the author's views, which are urged with no little cogency and ingenuity, I may say that there is certainly a question raised here of some importance, and it behooves us to consider whether any such dangers threaten us, and, if so, what remedy we shall apply.

Limited space forbids me to enter into a discussion of this subject. Those who feel an interest in it should read for themselves MR. MOLEE's book, which is the fruit of thirty years' hard study. However much we differ with him, we must respect the honesty of his convictions and the unselfishness of his aims.

SAMUEL GARNER.

Annapolis, Md.

## CORRESPONDENCE.

### THOMAS'S EDITION OF GOETHE'S "TASSO."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Will you kindly allow me a few words of comment upon the points made in the short critique of my edition of GOETHE'S "Tasso," published in the last number of the NOTES. I write, of course, solely in the interest of scholarship, since, if personal feeling were concerned, your verdict that my work is "from this point of view the best edition of a German classic issued in this country," is not a verdict that a reasonable editor ought to complain of, unless that it be too complimentary.

1. You observe that "the words *Einklang der Natur* contain much more than a mere allusion to the ancient doctrine of the music of the spheres, as the whole passage further on discloses." Most true, certainly; but who says or implies that they do not? Read the rest of the note.

2. You wish that I had quoted some of the "good German writers" who use "er fühlt sich *einen* Mann" instead of the "correct" locution "er fühlt sich *ein* Mann." If that is meant to hint a doubt of my accuracy, see Sanders 'Wörterbuch,' I. 550, column 3, where there are half a dozen of the desired specimens quoted from TIECK, GRABBE, GUTZKOW, RÜCKERT, etc. I will not take space to transcribe them here. I admit that the further statement "the accusative is the common construction" ought to have been qualified, or entirely omitted. But you say nothing about that.

3. You say it is "evidently by a slip of the pen" that I speak of "(the) fulsome adulation in the tone of a sixteenth century court-poet;" and add that it is "evidently the *Dichterlinge* of the seventeenth century" that I mean. Permit me to assure you that my pen did not slip and that I say exactly what I mean. I am talking of TASSO and his contemporaries. The question is whether the extravagant language of GOETHE'S "Tasso" in the text is a part of GOETHE'S Ferrarese local color, or grows out of his general conception of the character. Some of the German commentators take the former view, I take the latter.

4. My appendix on the text is condemned as

useless and the question raised, "What good does it do the young men to know in which of the various editions a misprint occurs?" But why should this textual comment be put into an "appendix" at all, except to show that it is not intended for the "young men," but for teachers and highly critical students? Whenever a textual question occurs which *does* need attention from the ordinary learner, a reference to the appendix will be found in the notes. Besides, what this appendix offers is much more than a collation of misprints; it at least aims to give a critical account of the text of GOETHE'S "Tasso." But I am told that "in a text for class use the *Goethekenner* least of all needs this." So? I am aware that there are *Goethekenner* who think it pedantic to care whether their *textus receptus* be GOETHE, or GÖTTLING, or DÜNTZER, or some anonymous printer. But for myself, I do care, and I think we all ought to care; although I should never work myself into a passion about the matter, particularly in the class-room. It seems to me that since BERNAYS let in the light upon the real character of much that passes for the text of GOETHE, no editor of the poet has a right to treat these textual matters as unimportant. They are hardly less important for GOETHE than for SOPHOCLES or SHAKESPEARE.

5. You declare the "innovations which the editor proposes and carries through in the text" to be only a "step toward the subjective license of English writers in matters of punctuation." But *I* have introduced no innovations. My punctuation is like that of the new Weimar 'Goethe' now coming out; that is, it is the punctuation of GOETHE himself as presented in the *Ausgabe letzter Hand*, with an occasional error or inconsistency (not all of them, I fear) corrected.

Yours respectfully,

CALVIN THOMAS.

University of Michigan.

#### "KING'S CRUSE."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—MACMASTER, in the second volume of his 'History of the People of the United States,' p. 5, writes "Every bully grew a long thumb-

nail or finger-nail for that very purpose [to gouge], and when he had his opponent down would surely use it, unless the unfortunate man cried out 'King's cruse,' or enough." This phrase "King's cruse" seems to be a mispronunciation of "King's truce,"—see DEKKAR'S 'Honest Whore,' scene vi, where Matheo says to Bellafront: "King's truce: come, I'll hasten the supper to have him but laugh." I have sought in vain for the origin of this old phrase, variously pronounced in various localities: King's cruse, King's truce, King's 'scuse (excuse), King's ex (short for excuse), and beg any student who may have hit on it, to publish an explanation for the benefit of some of us who are still in ignorance.

F. C. WOODWARD.

South Carolina University.

#### "ER FÜHLT SICH EIN(EN) MANN."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Apropos of *er fühlt sich ein(en) Mann*, mentioned in your January issue, col. 61, it may be remarked that two accusatives are the regular construction after *fühlen*. The nominative is an innovation. See SANDERS; GRIMM, iv, p. 413,6.; BRANDT'S 'Grammar,' §§ 201, 202.

H. C. G. BRANDT.

Hamilton College.

#### BRIEF MENTION.

A very pronounced activity in the study of the mediæval drama has followed the publication of Miss Toulmin Smith's excellent edition of the 'York Mystery Plays' (1885). Monographs are now appearing whereby valuable details are contributed to a subject too commonly treated with much of hasty generalization. It is a pleasure to notice that an American scholar has also made a contribution to the growing fund. PROFESSOR FRANCIS H. STODDARD has published, as Library Bulletin No. 8 of the University of California, a carefully prepared bibliography of the subject, which he entitles: "References for students of Miracle Plays and Mysteries." This bibliography, as is implied in the title, is not confined to English plays of the mediæval type,